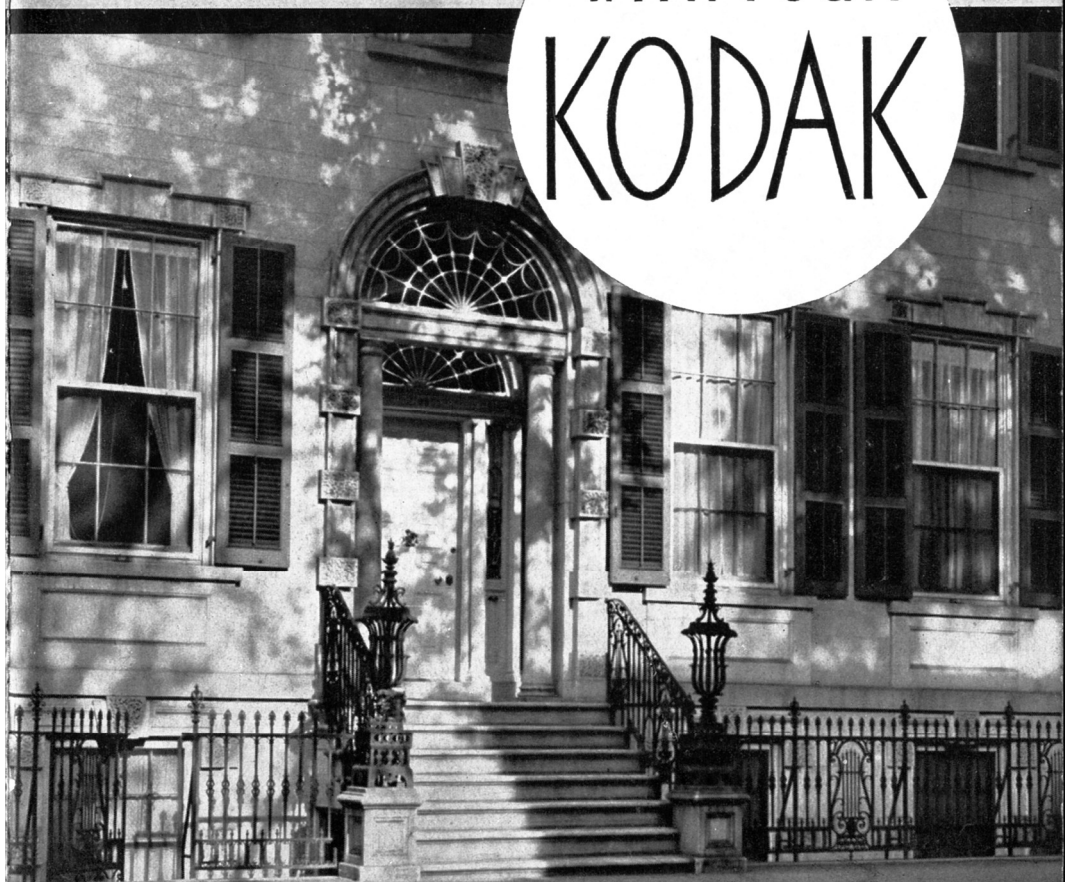
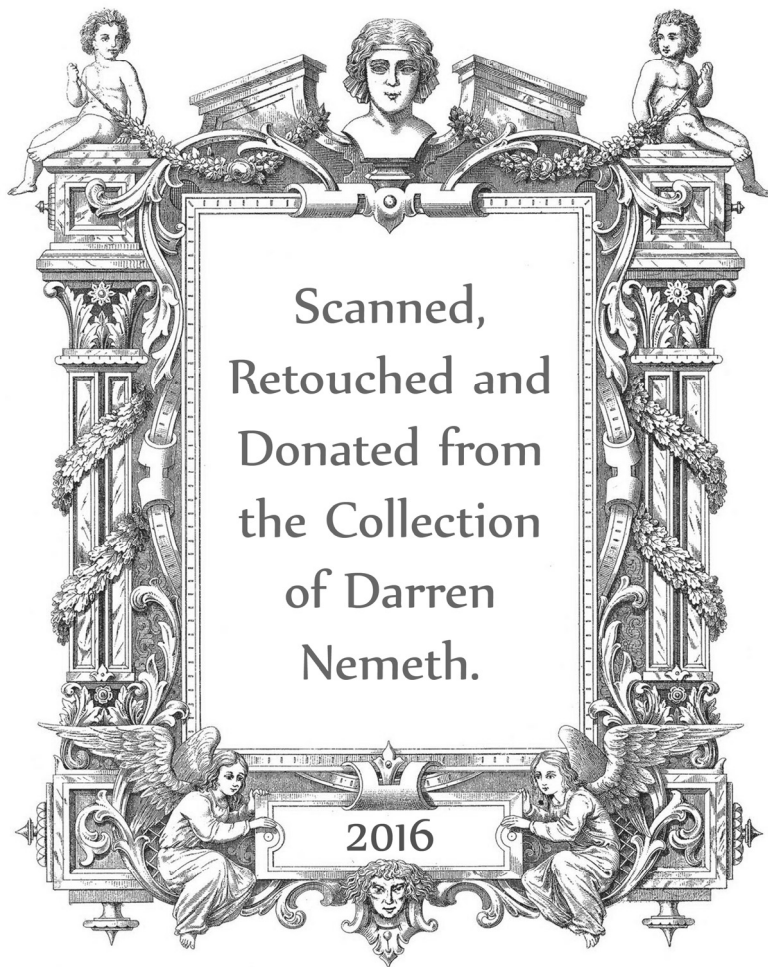


At Home

WITH YOUR
KODAK





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Nemeth.

2016

At Home with



Your KODAK



The staircase can often be used as a location for making excellent, informal portraits, especially if there is a window near the staircase.



HOME

- *The pictures that interest us most are those pictures of ourselves and our family taken in and around the home. They become more interesting and valuable as the children grow up and as we become more attached to our home surroundings.*

The little and apparently commonplace incidents that occur around the home, such as the children's departure for school, the baby's bath, the pets playing around the yard, your friends who drop in for tea and many other subjects too numerous to mention, should be photographed and added to your album, to be enjoyed many times afterwards.

We spend most of our time at home and there are endless opportunities for making pictures that provide not only fun in the making, but will be a source of continued enjoyment in the future; reviving many happy memories as nothing else can.

THE MOST INTERESTING SETTING FOR PICTURES

MAKING THE PICTURES



The illustrations on this page show a few of the many kinds of very interesting subjects that can be photographed by anyone around the home. Such pictures are simple to make, and they can be made with any type of hand camera.



• THE purpose of this booklet is to help in the making of those interesting pictures of family and friends that make a Kodak album an invaluable record of endless interest.

The Kodak way of making pictures is so very easy that anyone can make them after reading the brief instructions contained in the manual which is supplied with every camera.

There is much more fun in home photography than merely "pressing the button"—and much of it lies in planning the pictures before they are made. The pictures shown in this book and explained by diagrams, suggest many delightful pictures that you can make at home.

Pictures, similar to the various examples shown in this booklet, are easily made with any kind of a camera—folding or box type, and including all kinds of lens equipments. You can make pictures in the summer, winter or at anytime throughout the year. They will be enjoyed frequently by yourself, your relatives and by your many friends. You will find it lots of fun to make the pictures, too.

To obtain the best, uniform results, load your camera with Kodak Film. The Verichrome Film will be found very satisfactory for the average kind of subjects. When photographing flowers or other colored objects, use the Kodak Super Sensitive Panchromatic Film as this film reproduces in black-and-white the correct color *values* of the subject. It is about 50% faster than the Verichrome Film, by morning and afternoon light; it will therefore show more detail in the shadows, if the same exposure is given which is recommended for Verichrome Film.

Kodak Panatomic Film is a very fine grain panchromatic film intended for use in miniature cameras. It has about the same speed, by daylight, as Kodak Verichrome Film; by making the same exposures recommended for Verichrome Film, satisfactory pictures will result.

Indoor Pictures



BY DAYLIGHT

● PORTRAITS can be made in any room that has a window through which unobstructed light from the sky enters.

An excellent portrait lighting is obtained by drawing the shades of all but one of the windows, and placing the subject near the unshaded window as shown in the diagrams on pages 8 and 9.

When a subject in the position shown in the diagrams on pages 8 and 9, looks squarely at the camera, the light will fully illuminate the side of the face nearest the window, and it will also illuminate, with almost equal brightness, a part of the cheek on the other side of the face.

This lighting effect can be seen by standing directly in front of the camera. Observe the shadow cast by the nose and if it extends downwards and sideways, the lighting will be satisfactory, and gives the desired effect of roundness to the face. If the shadow extends sideways only, the light is coming too much from the side and too little from the top. Such a lighting will make the face look flat. To remedy this, cover the lower half of the window with a sheet or a piece of muslin, to cut off some of the side light and make the light come downward at an angle of approximately 45 degrees. If this procedure is necessary, do not include the window in the picture.

A reflector (a sheet of white cloth or paper three feet square or larger) should be placed about two feet from the subject as shown in the diagrams on pages 8 and 9, for reflecting light to the shadow side of the face. The reflector can be held by an assistant or supported on two T-shaped sticks, tied to the back of a chair, or thrown over a screen.

The angle at which the reflector faces the subject is important, it should reflect light to the front as well as to the side of the face. If it reflects light to the side of the face only, the lighting will not be pleas-

ing, for the ear on the shadow side will be more brightly illuminated than the depression between the top of the cheek and the nose. The angle at which the reflector should be placed when the light is coming wholly from the side is shown in the diagram below.

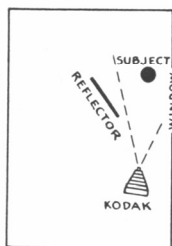
The lighting described can be varied somewhat as shown in the diagram on page 9.

The pictures on pages 10, 11 and 13 are fine story-telling pictures. Just the kind of pictures that every parent would prize. The diagrams show the position that the subject, Kodak, and reflector should occupy in relation to the window to get similar results.

POSING. A portrait should be a good likeness. The less posing that is attempted the better the likeness is apt to be. As a rule it is better to "pose" the chair in which the subject is to sit than to urge the subject to assume any particular attitude or expression. In most cases the best portraits are made when people assume their own characteristic attitudes.

The chair in which the subject is to sit should not be placed squarely

PAGE 8



Made with a Kodak and Kodak Portrait Attachment with the Kodak 3 ft. from the subject.

*Exposure: 1 second, stop f.8 (U.S. 4).
Kodak Verichrome Film.*



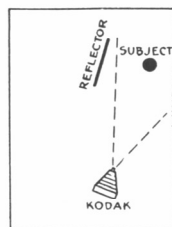
facing the camera. The seated figure should face diagonally to the camera and if a full front view of the face is desired, the head should be turned so that the face is directly towards the lens. The head can be turned as suggested, without the slightest discomfort. This will avoid the square-shoulder effect which is often unpleasing. In most cases, one shoulder should be shown more prominently than the other.

The effect of this is seen in the pictures on these two pages. The square-shoulder effect is shown on page 29, though it is not objectionable in this picture. While it is often pleasing in the case of full length portraits of children, it is not as satisfactory in head and shoulder portraits of grown people.

BACKGROUNDS. The most appropriate backgrounds for portraits in the home are often furnished by the walls or draperies, if they do not contain conspicuous designs.

If plain backgrounds are preferred, (see pages 18 and 19) any color of cloth that shows no pattern may be used. It should be placed not

PAGE 9



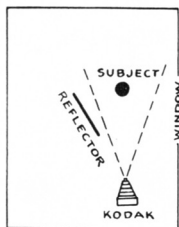
*Kodak 8 ft. from the subject.
Exposure: 1 second, stop f.8 (U.S. 4).
Kodak Verichrome Film.*

less than three feet behind the subject and should be free from wrinkles or creases which would show in the picture. It may be hung from the picture moulding or suspended in any other convenient way.

EXPOSURE. While portraits can be made indoors on sunny days with exposures as short as one-fifth second, with an $f.6.3$ lens and Kodak Roll Film or Film Pack, and the subject is not more than three feet from the window, it is always better to give a longer exposure when possible. On bright days exposures of one to three seconds are recommended, when rectilinear, Doublet, Kodar or anastigmat lenses are used with the largest stop. With single lenses the exposure should be from two to six seconds with the largest stop.

TRIPOD. The camera should be placed on a tripod or other rigid support for all exposures longer than $1/25$ second. If this is not done the picture will be blurred from movement of the camera.

PAGE 10



Exposure: $1/25$ second, stop $f.4.5$. Kodak Verichrome Film.

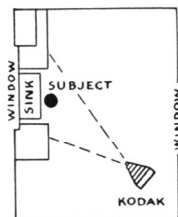
Many times you have noticed your children busily engaged with their playthings—this is your opportunity to make natural, unposed pictures, before the subjects are aware that you are photographing them.

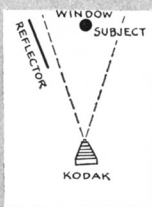




Bright sunny day. White walls and furnishings. Exposure: 1/10 second, stop f.6.3.

The pictures on these two pages graphically illustrate the interesting possibilities of making photographs with the subjects in informal unposed positions. The children are wearing their everyday clothes; they are not "dressed up" for the occasion.





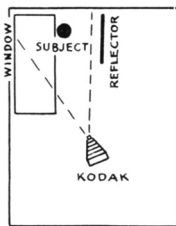
Exposure: 1/25 second and stop f.8 (U.S. 4). This picture was made with the camera pointed directly at the window, but the curtains were drawn together, thus diffusing the light. No direct sunshine entered the window as the day was cloudy. A reflector was placed as in the diagram. Kodak Verichrome Film was used and produced a negative entirely free of halation.

It is possible, however, as shown on page 10, to make a snapshot exposure ($1/25$ second) indoors, when light conditions are *unusually good*, with Kodaks fitted with an $f.4.5$ lens.

If using a camera with a very fast lens ($f.2$ or $f.3.5$) like the Kodak Pupille or Kodak Vollenda, snapshots can be made around the house under comparatively good light conditions. By using the largest opening of these cameras, the subjects will not need to be close to the window although it is advisable to use a reflector. With a little experience you will obtain surprisingly good pictures.

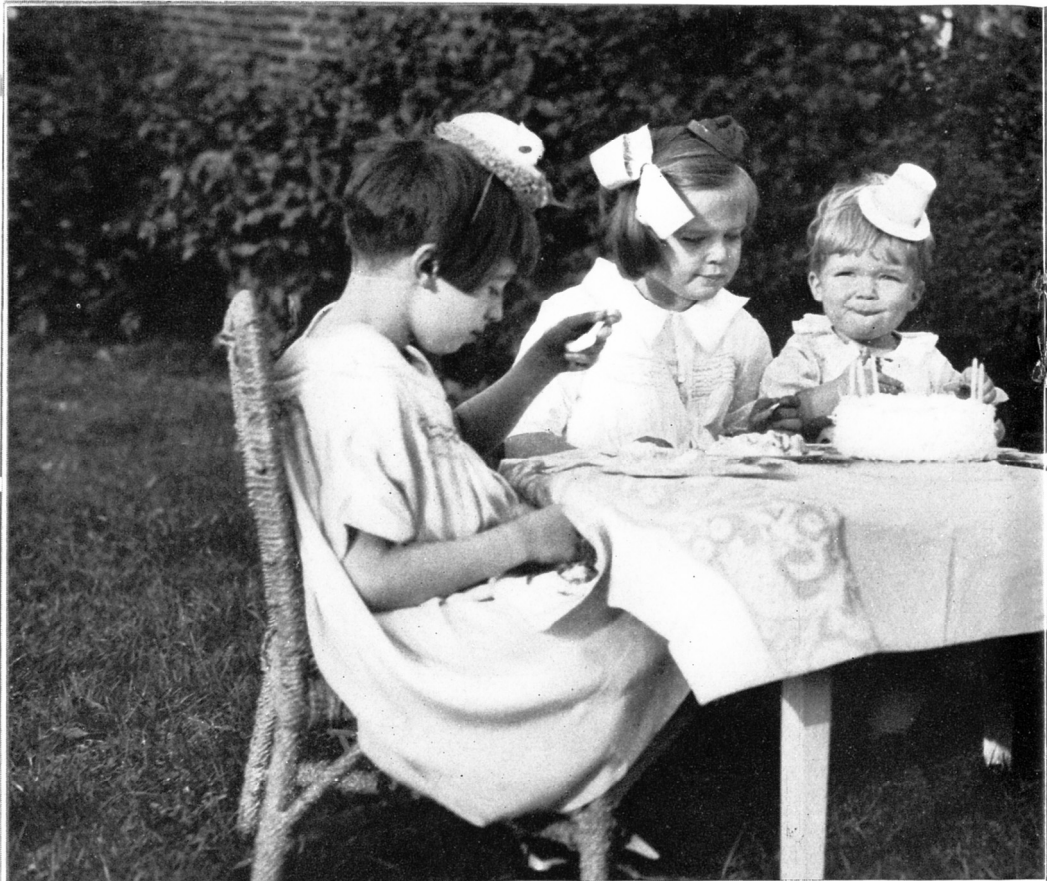
When making pictures with the Kodak Pupille or Kodak Vollenda with the camera held against the face, snapshot exposures of $1/10$ second can be made; and sometimes (if proper caution is exercised) exposures as long as $1/5$ second can be made, without moving the camera.

Some of the larger illustrations in this booklet are excellent examples to show the advantages of having enlargements made of your favorite negatives. The small pictures made by the Kodak Pupille and Kodak Vollenda are made more interesting if they are enlarged. The Kodak Panatomic Film which has a fine grain emulsion is made especially for miniature cameras, and makes it possible to obtain unusually good enlargements,



Exposure: $1/5$ second, stop $f.4.5$.
Kodak Verichrome Film.





STORY- TELLING PICTURES

- THE difference between a portrait and a story-telling picture is that one records the likeness of a person while the other tells a story.

Mother busy with her sewing, Dad reading a book, the children at play—suggest a few of the possibilities.

In a story-telling picture the portrait is not only secondary to the story, but the picture can tell its story without showing the face of the



The Birthday Party is one of many occasions when fine story-telling pictures can be made.

Exposure: 1/25 second with stop f.11 (U.S.8). Hazy sun.

subject, although in most cases it is better to show at least the side of the face. Any picture that shows someone actually doing something will tell a story, but a picture that shows the subject looking at the camera, instead of attending to the work in hand, may be, but more probably will not be, a story-telling picture.

All but young children can understand why they should not look at the camera while the picture is being made. There will always be moments when children will pay no attention to the photographer or to the camera, if they are permitted to play in their own way with things that especially interest them, and it is during these moments that the pictures can be secured.

These pictures can be made indoors, with the same lightings that are used for portraits, or outdoors in the home grounds. Many interesting story-telling pictures can be made with the children playing with their pets or with their dolls; mowing the lawn; washing the auto; taking care of the garden and various other activities. The majority of the illustrations in this booklet are story-telling pictures.



KODAK PORTRAIT ATTACHMENT AND K

• BOTH of these supplementary lenses enable the camera to be taken closer to the subject to secure a larger image. Each gives a different rendition of the subject but the way to use them is the same. The exposure required is the same as without the Attachment.

The Kodak Portrait Attachment renders a *sharp image* close-up and makes possible head and shoulder portraits, such as the one on page 8. It is also useful for photographing all sorts of small objects at short range, such as flowers, objects of art and similar subjects.

The Kodak Diffusion Portrait Attachment yields very pleasing results in *soft focus*, as shown on pages 18 and 19, faithful to the subject in every detail, but with just enough diffusion of unpleasantly sharp lines and strong highlights to artistically soften and enrich the picture,



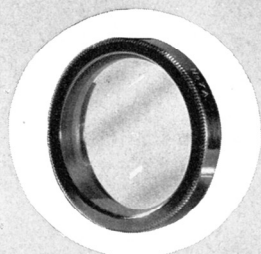
This is an excellent example of what can be done when a Kodak Portrait Attachment is used in front of the regular lens on your camera. The same exposure should be made as without the attachment.

KODAK DIFFUSION PORTRAIT ATTACHMENT

when such effects are desired. This attachment is not extreme in its action, and will not make unpleasant "fuzzy" pictures.

The three portraits illustrated on pages 18 and 19 were made with the Kodak Diffusion Portrait Attachment. They show the size of the image obtained when the Kodak is at various distances from the subject. A plain background is usually preferable to a figured one for portraits indoors.

The Attachments can be obtained from your Kodak dealer. Exact designation of camera, lens and shutter equipment is necessary when ordering



Kodak Portrait Attachment for making a sharp image close-up of portraits, flowers and similar subjects.

The exposure for these three portraits was 1/10 second with stop f.6.3. Cloudy day—Kodak Super Sensitive Panchromatic Film.



Kodak Diffusion Portrait Attachment for soft focus effects.



AT LEFT— Subject 4 feet 2 inches from the lens, with focusing indicator set at the 100-foot mark.

by mail. Before using these Attachments be sure to read the instructions that come with them.

There are many occasions when the picture maker would like to be included in the picture. This problem is easily solved by a Kodak Self Timer, a device that can be used with any camera fitted with a cable release, or with Kodaks that are equipped with the Kodak Compur Self-timer Shutter. The picture on page 19 was made possible by the help of a Self Timer.

Attached to the cable release, the Kodak Self Timer can be so adjusted that it will "press the button" from half a second to one minute after it has been released. The Kodak Self Timer is only intended for making automatic exposures, that is, exposures made with a single pressure on the push-pin of the cable release.

For making indoor portraits with the Self Timer, it is advisable to use a camera that has a cable release shutter which will make automatic exposures of half a second or one second, but as a one-half second, or even a one-second exposure is a short one for indoor portraiture, it will be necessary



Kodak Self Timer



AT LEFT—Subject 3 feet 8 inches from the lens, with focusing indicator set at the 25-foot mark.

AT RIGHT—Subject 3 feet from the lens, with focusing indicator set at the 10-foot mark.



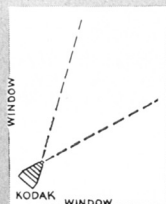
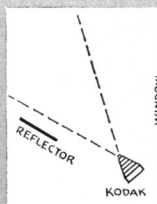
to use the largest diaphragm or stop opening and make the portraits on a bright day, with the subject close to a window which admits unobstructed light from the sky.

Every photographer who likes to go alone on a picture seeking outing, has often wished that he could place a figure at a certain spot for balancing; or for lending a point of interest to a composition. By letting a Kodak Self Timer make the exposure, he can place himself on that spot and thus secure many a picture, composed as he wants it, that would otherwise be unobtainable.



Made with a Kodak with a Self Timer attached to the cable release. Exposure: 1/150 second and stop f.11 (U. S. 8). Kodak Verichrome Film.

Interiors



These diagrams show suitable positions for the camera when making interiors.

BY DAYLIGHT

● WHEN making pictures in and about the home we should not overlook photographing the rooms in which we live. It is probably because these pictures can be made at almost any time that we are apt to postpone making them, and the rooms may be papered, painted, newly furnished or remodeled before we realize that no pictures were taken, showing them as they were before the changes were made.

Few people who have reached middle age have any pictures that show the interior of their childhood home and they keenly realize how imperfectly memory can recall the many details which only pictures accurately record.

The interior of a living room will need a time exposure, since the light is so much weaker indoors than under the open sky, and, as pictures of interiors are made with the camera close to the subject, some parts of which may be only a few feet, while other parts may be several feet from the lens, a small stop must usually be used to obtain sharp images of all the objects included in the picture.

The furniture of a room should be left as far as possible in its usual place and the room photographed from two or more viewpoints. If a room is to be photographed from one viewpoint only, the temptation is to crowd a lot of furniture into a small space, but this should always be avoided, for the picture will be far more pleasing if it suggests the comforts of a living room rather than the storage of furniture.

There should, whenever possible, be enough clear space between the lens and the nearest piece of furniture to be photographed, so that nothing but the floor can be seen in the immediate foreground, at least in the center. The reasons for this are, that any object which is very close to the camera will appear unduly large in comparison with objects that are farther away, and it will be impossible to include the whole of a large object within the picture area.

To photograph interiors the camera must be placed on a tripod or other rigid support, and should be placed low enough so that more of the floor than the ceiling can be seen in the finder. If the picture shows more ceiling than floor it will look top-heavy.

When the furniture and walls are dark in tone, the outlines of the furnishings may not be seen clearly in the finder. This difficulty is easily overcome by having someone hold a lighted candle or a pocket flashlamp near the wall. As the light will show brightly in the finder, the outlines of the area that will be included in the picture can be accurately determined, when the light is moved about near the wall, by observing where it is being held when its image can be seen on the four margins of the finder.

In rooms that have but one window a reflector may be needed to

EXPOSURE TABLE FOR INTERIORS

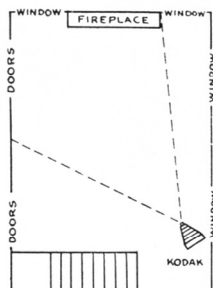
For stop <i>f.16</i> (U. S. 16), or the second stop with single, Diway and Twindar lens cameras. <i>Double</i> the exposures with each <i>smaller</i> stop, and <i>halve</i> the exposures (with some exceptions) with each <i>larger</i> stop.	<i>Bright sun</i>	<i>Hazy sun</i>	<i>Cloudy bright</i>	<i>Cloudy dull</i>
White walls and more than one window.	4 secs.	10 secs.	20 secs.	40 secs.
White walls and only one window.	6 secs.	15 secs.	30 secs.	1 min.
Medium colored walls and furnishings and more than one window.	8 secs.	20 secs.	40 secs.	1 min. 20 secs.
Medium colored walls and furnishings and only one window.	12 secs.	30 secs.	1 min.	2 mins.
Dark colored walls and furnishings and more than one window.	20 secs.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.
Dark colored walls and furnishings and only one window.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.	5 mins. 20 secs.

These exposures are for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.



*Medium colored walls and furnishings. Bright sunny day.
Exposure: 20 seconds, stop f.22, focus at 15 feet.*

increase the illumination in corners of the room. If the camera is placed as shown in the diagram at the left (page 20), for photographing the corner that is diagonally opposite the camera, a reflector of white cloth or paper, about the size of an ordinary window shade, placed as in the diagram, will improve the illumination.



Rooms with two or more windows on one side can be lighted without the aid of a reflector. Such rooms can easily be photographed from various view-points. The middle diagram (page 20) shows that with the camera at position X a series of pictures can be made which will include the area through which the dotted curved line passes. Other available camera positions are suggested by the word KODAK.

The diagram at the right (page 20) shows a good position for the camera when photographing an interior with windows on two sides. With the camera in the position suggested, no reflector will be needed.

Interiors are usually photographed by the light that comes through windows on which the sun is not shining. They can also be photographed by the light that comes through windows on which the sun is shining, if the sunlight is subdued by placing muslin or cheesecloth screens over the windows; then double the exposures in table on page 22.

In the Home



Grounds

● ALL of home is not included in the house in which we live. The grounds that surround it, the lawn and the garden where we spend our summer evenings, are so intimately associated with our home life that we rightly regard them as part of the home.

Picturing the buildings and the garden, and making portraits and story-telling pictures in the home grounds, is a very simple matter, for these pictures can be made with snapshot exposures.

When making outdoor portraits and story-telling pictures the subjects are usually photographed at distances ranging from six to twenty-five feet. Since the subjects should always appear more prominent in the picture than the background against which they are photographed, it is quite important to pay attention to what is behind the subject.

The side of a clapboarded or shingled house, unless so far away as to be out of focus, should never be used as a background for a portrait or a story-telling picture, because the boards or shingles will show prominently as parallel lines. Avoid making a picture with a telephone pole behind the subject, the effect would be very unpleasant.

PAGE 25

AT LEFT: Exposure: 1/25 second, with stop f.11 (U.S. 8). Kodak Verichrome Film.

RIGHT: Exposure: 1/2 second, with stop f.45 (U.S. 128). Kodak Super Sensitive Panchromatic Film.



A DEPENDABLE OUTDOOR EXPOSURE TABLE

For 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining. With Kodak Verichrome Film, and Kodak Super Sensitive Panchromatic Film, 1 hour after sunrise until 1 hour before sunset.	For folding camera with single lens		For the Jiffy Kodaks with Twindar Lens and fixed focus box camera with doublet lens and three stops		For fixed focus box camera with single and Diway lenses and two stops	For fixed focus box camera with single lens and three stops
	Shutter Speed	Stop Openings marked in U. S. System	Stop Openings marked in f. in System	Shutter Speed		
GROUP 1—Marine and Beach Scenes — Distant Landscapes — Snow without Prominent Dark Objects in Foreground	1/25	U. S. 32	(f.) 22	1/25	3	Snapshot with Middle Stop
GROUP 2 — Ordinary Landscapes with Sky, with Principal Object in the Foreground	1/25	16	16	1/25	2	Snapshot with Largest Stop
GROUP 3—Nearby Landscapes Showing Little or No Sky — Groups, Street Scenes	1/25	8	11	1/25	1	Snapshot with Largest Stop
GROUP 4—Portraits in the Open Shade (not under trees or the roof of a porch)—Shaded Nearby Scenes	1/25	4	7.7 7.9 or 8	1 sec.	3	1 second with Smallest Stop

The table above is for exposures when the sun is shining. When the day is cloudy the exposures should be about twice as long, and when very dull, about four times as long. Steady the camera against the body and hold the breath for the instant, when making snapshots. Rest the camera on a solid support for time exposures.



Shrubby, vines and other objects that have no prominent lines often make the best background to be found about the home.

The spring garden picture (page 25) was made late in May on a hazy day at 8:15 A.M. Kodak Super Sensitive Panchromatic Film was used to obtain a better rendering in black-and-white of the various color values of the flowers. In the immediate foreground and in front of the birdbath the tulips were deep rose with a white edging. The tulips directly behind those in the foreground were a brilliant golden yellow. The iris planted with the tulips had deep velvet purple falls with clear blue standards. The edging plant at the left was a clump of yellow alyssum.

The camera was set with the focusing indicator at 8 feet on the scale and the smallest stop opening *f*.45 (U.S. 128) was used to give sufficient depth of focus. The exposure for this picture was $\frac{1}{2}$ second.

Garden pictures should be

Exposure: 1/50 second, with stop f.6.3. Kodak Verichrome Film.



Made with a Kodak and Kodak Portrait Attachment, with the Kodak 2 ft. 9 in. from the subject. Exposure: 1/5 second, with stop f.32 (U.S. 64). Kodak Super Sensitive Panchromatic Film.

made as a rule early in the morning or late in the afternoon in order to get a side lighting. When the light comes from directly overhead, the resulting picture will be flat; the individual flowers will not stand out prominently one from the other. A better illumination of the subject is also obtained on hazy or cloudy days than on brilliant sunny days. A day should be selected when there is little or no breeze, as rather long exposures are necessary with the small stop openings which must be used to give sharpness to near and far objects.

The picture above of the Iris was made on Kodak Super Sensitive Panchromatic Film. The Kodak was fitted with a Kodak Portrait Attachment. The focusing indicator was set at the 8-foot mark on the focusing scale and the distance from the lens to the center of the clump

was two feet nine inches. A small stop $f.32$ (U.S. 64) was used to get all the flowers sharp and an exposure of $1/5$ second was given.

Before using the Kodak Portrait Attachment read the directions carefully which accompany the attachment.

The exposure table on page 26 recommends the shutter speeds and the stops to use for outdoor pictures. This table is for cameras with double lenses with stop openings marked in the U. S. or the $f.$ system, for cameras with the Twindar and Diway lenses, and also for all folding cameras that have single lenses. (Single lenses are mounted behind the shutter, and cannot be seen when the shutter is closed.) The table is also for box cameras that have more than one stop opening.

The table gives the exposure for portraits in the shade. Both portraits and story-telling pictures are, however, often made when the subjects are in bright sunlight. When this is done, the exposure recommended for nearby landscapes should be given, see page 26. It should be remembered that all people will partly close the eyes when the sun shines on the face. If a hat is worn, to keep the sun out of the eyes, the shadow of the hat will show on the face and, whether a hat is worn or not, the eyes will not be as clearly defined in a picture made in sunlight, as in one that is made in the shade.

The picture of the child blowing bubbles (page 30) is a fine example of back-lighting. When making pictures of this kind the lens must be shaded, by a hat for instance, in order that no direct sunlight fall on the lens. If the lens is not shaded and a strong light should reach the lens, the resulting picture will be fogged.

When shading the lens with any object care must

*Exposure: $1/25$ second and stop $f.11$
(U.S. 8). Hazy sun. Kodak Veri-
chrome Film.*



also be taken that the object used for a shade does not come in front of the lens.

The picture below of the boy swinging is not so difficult to make as it might seem, if a little attention is given to the method of doing it. The exposure should be made when the swing is back as far as it will go, when there is a momentary stop before the swing moves forward again. If using a camera that requires focusing, you should first measure or estimate the distance between the subject and the lens when the swing is in the posi-



The two examples on this page are excellent storytelling pictures that are so easy to make in the home grounds.



tion referred to above. A quick snapshot should be made, and in most cases use the largest stop opening. If using a box camera, make a snapshot with the largest stop opening in position, and be sure that there is sufficient bright light on the subject.

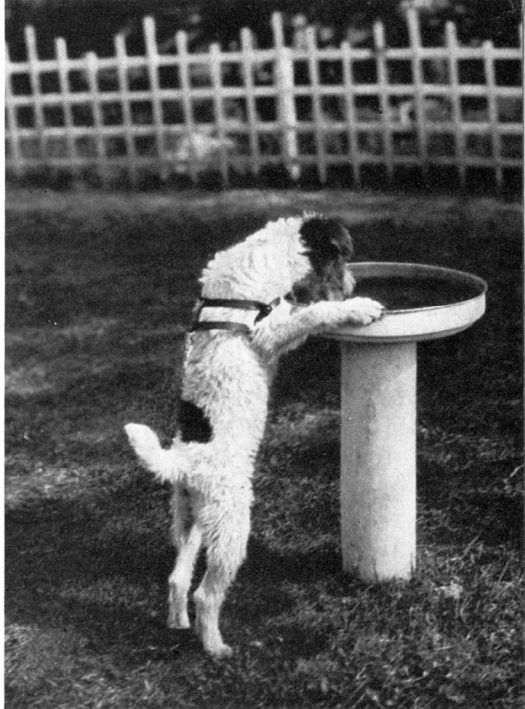
There are many interesting pictures that can be made in the home grounds during the winter, when the trees and shrubs are covered with beautiful fleecy snow. The children with their snowman will make a good picture.

PHOTOGRAPHING PETS

• YOUR pets can be photographed either indoors or out; although it will be much easier to photograph most animals outdoors where the light is sufficient to make snapshots. Of course with the large aperture anastigmat lenses snapshots are possible indoors providing there is sufficient illumination.

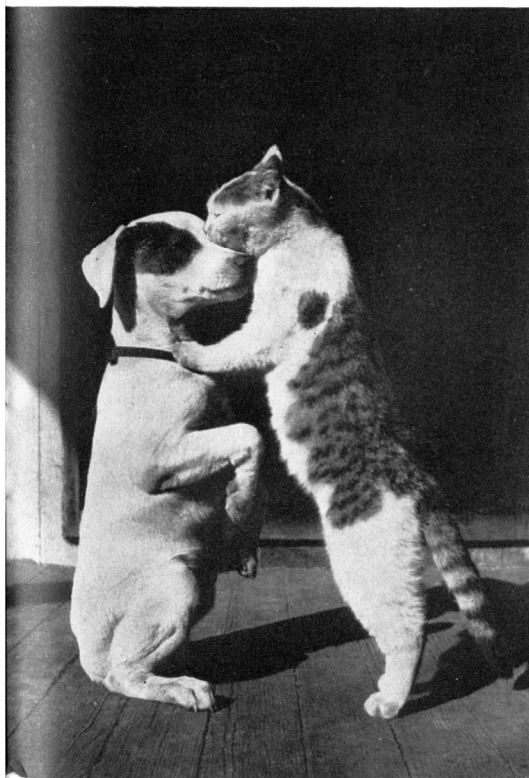
Fido begging for a bone, Fluffy playing with a spool are excellent subjects for your camera.

The pictures on this page are suggestions for making interesting outdoor pictures of your pets.



ABOVE: Exposure: 1/50 second, with stop f.8 (U.S. 4). Kodak Verichrome Film.

LEFT: Made with a Box Brownie Camera. Exposure: Snapshot, with the largest stop opening.



With a little patience you can get your pets to assume unusually pleasing and attractive poses.

When making pictures of pets, fast shutter speeds and large stop openings are recommended to avoid blurring the picture on account of movement. Great care should be taken to focus the camera correctly as the range of sharpness is limited when the large lens apertures are used.



PHOTOGRAPHIC SILHOUETTES

• PHOTOGRAPHIC silhouettes can be made either by daylight or artificial light.

When making silhouettes by daylight, the subject should stand in front of a window or door through which a strong light is pouring. The camera should be placed about 6 feet from the subject, and the latter should stand in profile at right angles to the camera. An exposure of $1/50$ second with stop $f.16$ (U. S. 16) should be made; with single lens folding cameras stop No. 2 and $1/50$ second, and a snapshot with box cameras.

Silhouettes can also be made outdoors. The background should be either the sky or a body of water. Suitable locations would be on the brow of a hill or on the edge of a lake or river, or at the rail of a boat, and the best time would be shortly after sunrise or before sunset.

The camera should be pointed towards the sun and the lens should be shaded to avoid a fogged negative. An exposure of about $1/50$ second with stop $f.22$ would be necessary; U. S. 32 with Rapid Rectilinear Lens and a snapshot exposure with the middle stop of the Jiffy Kodaks and box cameras.

The booklet "Picture Taking at Night" which can be obtained gratis, by writing to the Service Department, contains full directions for making silhouettes by artificial light; it also describes in detail the methods of making pictures by electric light, flashlight exposures, campfire scenes, fireworks, lightning, moonlight effects and other novel and unusual pictures.

EASTMAN KODAK COMPANY
Rochester, N. Y.



KODAK VERICHROME FILM

• VERICHROME has an amazing picture-taking range for daytime snapshots, or night photography. It is the *double-coated film* with two sensitive coatings instead of one. In sun or shade, on bright days or dull, it double-guards your picture-taking success.



Kodak Super Sensitive Panchromatic Film, while not noticeably faster than Verichrome in the bright sun of midday, is 50% faster by morning or afternoon light. By artificial light it is *three times* faster than Verichrome. It is also double-coated and has a special backing to prevent halation.

EASTMAN KODAK COMPANY, Rochester, N. Y.

EASTMAN SERVICE

• While we have indicated in this booklet how certain pictures of more than common interest can be made, you may wish further and more detailed information on some certain phase of photography.

The experts (practical picture makers) of the Service Department of the Eastman Kodak Company, at Rochester, N. Y., are ready at all times to give your enquiries prompt attention and to offer constructive criticism of work when desired. There is no charge—no obligation. Write Service Department—

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